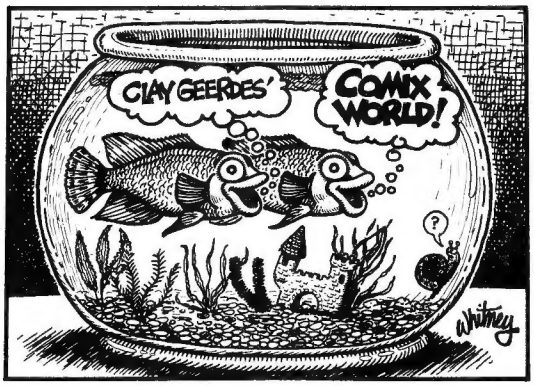
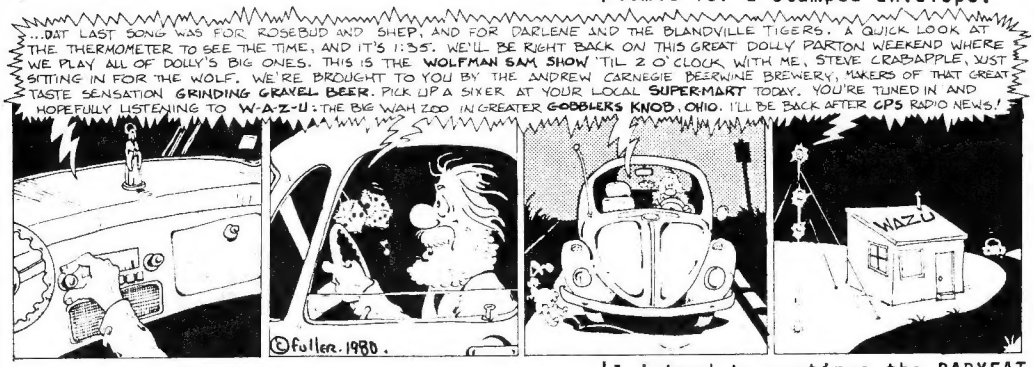
COMIX WORLD 142. March 1, 1980. c Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Subs: $6 for 24; $10 for 48. Ads: $3 for a business card. $5 for a 2x4; $10 for a 5x7". Logo by Gary Whitney. The strip on this page is from Tim Fuller's RATZLAFF #2. You get it and HOOHA 2 from Tim for $2, 1718 Highland Av, Portsmouth, Ohio 45622.* Sorry about that address on MIGHTY SPAZZY. That's the only one I have on those guys.* You can see Guy Colwell's paintings at the Soma Gallery, 2795 16th St., San Francisco, March 7-28. There's an opening reception on the 7th from 5-8.* A note from comicologist Tom Inge: "I just got back from lecturing in the Soviet Union for four months, mainly on American literature and humor at Moscow State University. I did my slide show on the comics a few times and the underground art blew their minds. I had a fine time and learned to love the Russians, so I am really sorry to see the bad vibes between our countries now."* Some new books from Cascade: THE EQUALIZER by Kirk Kennedy (75¢), and three mini-comix: John Adams' ASTOUNDING SCI-BONDAGE; Artie Romero's B'AD COMICS; and Rich Krauss & Lori-Ann Reif's BAR FLY THEATER. The minis are 25¢. Cascade, 432 S. Cascade, Colorado Springs, Colo 80903.* Another fragment of history; this from Par Holman (whose art appears in both SWEET CHEEKS and BABYFAT 10) "That's me on the cover of AARDVARK 2--pics were taken in one of those 4/25¢ booths back in 1970-- a day before I had to report for a 2-week army reserve summer camp in California. I'd been out of the Army 18 months after spending 2 years as a draftee in Germany (not Viet Nam, luckily for me), and the expressions I'm wearing on the front and back covers are about how I felt about the whole thing. One street corner vendor in Salt Lake was selling it & an old man came up and asked if "that was a picture of the devil" who, according to him, "lived in Salt Lake." Holman's at work on NOO-TOONS 2 while he's getting over a back injury.* Craig Jones' BLOOD SECRETS is a fine thriller. What it's really about under that incest plot is the tragedy of the sixties when so many people lost their children to the cults and the communes. It's as good as LOVE KILLS is bad. The latter is so full of television cliches it could have been a rejected BARNABY JONES script. PSYCHO and SHADOW OF THE KNIFE and NIGHT OF THE JUGGLER are still the best in this genre.* I did get through the STAND by Stephen King, a long, tedious, overwritten, depressing cross between ANDROMEDA STRAIN, EASY RIDER, HEART IS A LONELY HUNTER and DAHLGREN. King, one of my favorites (DEAD ZONE and THE SHINING) just couldn't quit on this one and




he should have. It's being filmed and perhaps, like CARRIE, the film will one-up the novel.* Some nice stuff in HE'P (see ad this page), including four pages of Kirbyesque art by Grass Green.* YER BASIC COMIX looks hot. It will be Valentino's first big comic. He's done a lot of minis.* There will be a new DR. WIRTHAM'S COMIX & STORIES this spring and Cliff Neal says he has some great artwork for it.* How about those costumes on Buck Rogers! Buck in white and the bad guys in black leather. The problem is that in reality the guys in white are the ones who cart you off to the shock shop for debraining while some dude in black leather might be a together friend. I love the entertainment world though. The assumption there is that a few select people exist and the rest of us are merely watchers living vicariously. What I find nice about Phil Donahue's show, for instance, is the ordinary folks he often has for guests. I recommend Phil's book. Good reading.

Jamie Alder is including a lot of New Wave artists in his upcoming TALES TOO TOUGH FOR T-V 3. For an overall look at the New Wave scene in America, get a copy of ECCENTRICS from Brad Foster. This will be the ultimate collector's item, the first anthology of New Wave artists. $2 pp from Brad, 804 N Nursery, 232, Irving, TX 75061.* If you are missing Dave Sim's CERBERUS THE AARDVARK, the question is why? 13 to date and each one better than the last. They're carried locally by Comics and Comix. $1 each.* Bruce Sweeney recommended NICE DAY to me. I haven't seen one. $1 from 911 Park St. S. W., Grand Rapids, MI 49504.* Michigan State U is one of the colleges that maintain comic collections and they have quite a stash of ugs. Information from Randall Scott, MSU Library, E. Lansing, MI 48824. The current newsletter lists underground holdings. #5, Feb 2, 1980.* If you're into contributing to the mini-comix, I'll send you a sample comic for a stamped envelope. I intend to continue the BABYFAT title (illos of weird news items and odd memorabilia) and am open to suggestions for other little books. Panels should be 5x7". The pay is your original back with 20 copies of the comic when it comes out. I publish as soon as I have eight panels that are worth the ink. It's good publicity for artists and we have a good time. C. G.


...DAT LAST SONG WAS FOR ROSEBUD AND SHEP, AND FOR DARLENE AND THE BLANDVILLE TIGERS. A QUICK LOOK AT THE THERMOMETER TO SEE THE TIME, AND IT'S 1:35. WE'LL BE RIGHT BACK ON THIS GREAT DOLLY PARTON WEEKEND WHERE WE PLAY ALL OF DOLLY'S BIG ONES. THIS IS THE WOLFMAN SAM SHOW 'TIL 2 O'CLOCK, WITH ME, STEVE CRABAPPLE, JUST SITTING IN FOR THE WOLF. WE'RE BROUGHT TO YOU BY THE ANDREW CARNEGIE BEERWINE BREWERY, MAKERS OF THAT GREAT TASTE SENSATION GRINDING GRAVEL BEER. PICK UP A SIXER AT YOUR LOCAL SUPERMART TODAY. YOU'RE TUNED IN AND HOPEFULLY LISTENING TO W-A-Z-U: THE BIG WAH ZOO IN GREATER GOBBLERS KNOB, OHIO. I'LL BE BACK AFTER GPS RADIO NEWS!
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MAZU

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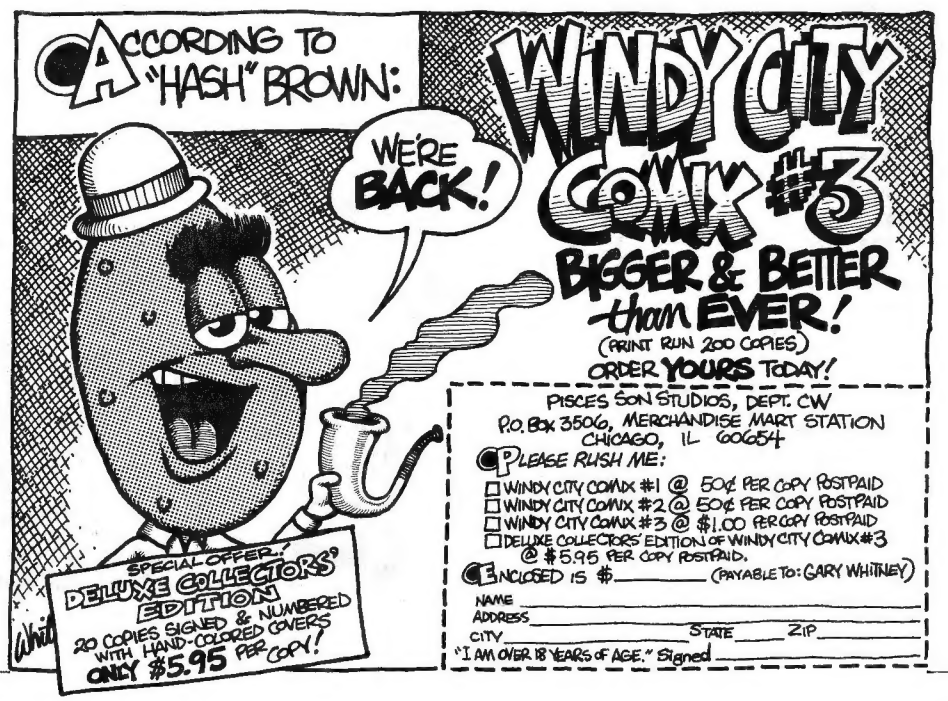
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(expires March 30 1980)

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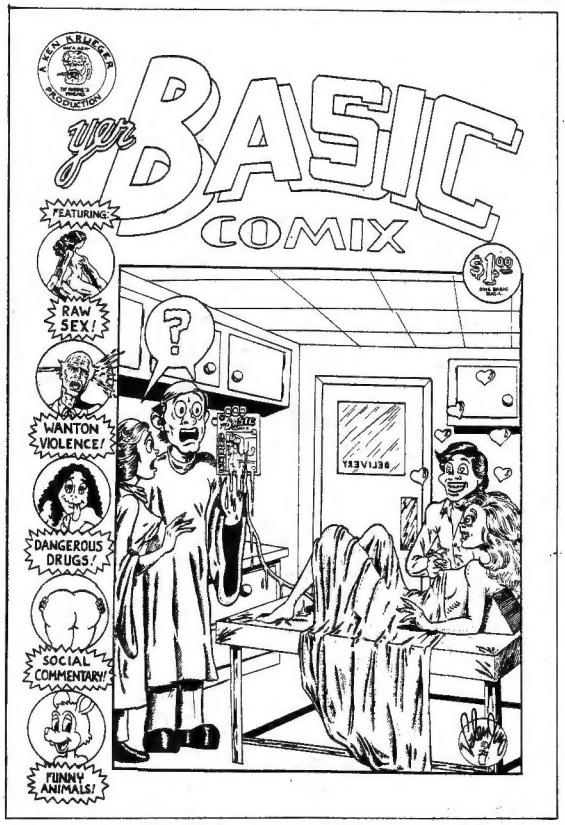
ARGENT VOID is an English zine that prints a lot of rap on comix. The following is from No. 4 (Winter, 1979) and the opinions are those of Keith Luck.

"Underground comics are still only the closest to reality in comic strip art. These are still mostly human-all-too-human and anarchist (left wing). The first true u/g magazine has yet to be produced. To fill a magazine with four-letter words and anti-establishment cliches doesn't give it the distinction of being "alternative" unfortunately. MAD magazine is of course a quite respectable publication now and you'll see presidents reading it while being chauffeured in their cadillacs to preach conservation. Similarly, the undergrounds will soon be popular among the new bourgeosie (the left wing parties), as indeed is already the case.

As each decade goes by our culture moves further and further away from mental health. There are pop groups that make a living by standing on their piles of proletarian high principles--performing fleas in the vests of sweaty capitalism. ... Another nightmare, not fully expressed in undergrounds, is the blonde beast in man--his superhealthy craving for a sexual free-for-all. This "Viking" in males has still not been understood as anything other than "villain!" The scene is one of oscillation between "moralists" and "immoralists" and against a background of quite incredible cretinism in understanding criminal behavior."

. . . The "dirt" label is conveyed to sex in itself, when represented by artists. Let us not pull a western wool over our own eyes about the mindless hypocrisy on this subject--with all its implications of progress, democracy, and the battle against "them."

And Violence is also still not understood as anything other than warrior prowess (martial arts) and thuggery. Violence is a kind of ASSERTION in fact. It's the deprived saying "I'll take what I'm being denied by moralists living in ivory towers;" violence, even the so-called "motiveless" is in fact totally motivated. . . . In short, I think that the reason we need veiled "vice" in




comics is the same reason we need any other western invention from radio to cars--because a generation arises that finds their absence mind-numbing. Anaesthesia of the aesthetic sense has arisen from "progress" and we wish to ESCAPE our streets, bedsides and factories by stimulating our imagination. . . . Think of any artist now famed and the magazine empire he works for is making a complete bloody fool of him. The boys in the offices, swinging in their chairs with such self assured aplomb, are filling their bank accounts at the expense of the artists! It's a club of mean, self-centered, mediocre little capitalists whose philosophy is one of convivial conning."

Some really convoluted thinking here, but perhaps it will stimulate some comment. One wonders what undergrounds Keith Luck has seen since much of his commentary has more to do with sci-fi and fantasy a la STAR*REACH/ANDROMEDA. Has he seen ZAP? SLOW DEATH? Ah, but I'm forgetting--in Britain underground means BRAINSTORM and NEAR MYTHS with perhaps a backward glance at OZ and NASTY TALES. Browsing through British fandom, one finds HEAVY METAL considered underground by many. How can this be? The Corben link? That Corben's old stuff is now rerunning in HM for an audience that never saw it before? Actually, there is a core of underground cartoonists in London and Birmingham (Emerson Welch, Talbot, Noon et al) & some ugs continue to appear sporadically. As in America, these are not seen by the majority but by the few. C.G.